BCM

A Belgian J-Culture Magazine

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Kyary Pamyu Pamyu
Brian Kesinger
Kiwamu Kai
Muddy Apes
Synk;yet

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feature and interviews!

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Forum of the Belgian Cupcakes Lolita fashion group:
http://belgiancupcakes.proboards.com

INTRODUCTION

Welcome to the 11th edition of BCM! This edition we put our focus to steampunk, with the rise of the movement steadily growing in Japan, with its epicentre in Tokyo where several events are held by the local 'punks on regular basis and their original take on the fashion and ditto accessories define-telly merits writing about! Of course steampunk means we interviewed and featured several famed artists from all genres from all over the world. The guys Seattle's air pirates extraordinaire and premier steampunk band Abney Park were kind enough to pose for our fashion feature. Amazing artist Brian Kesinger, known for his Otto and Victoria talks about art and this issue's extraordinary Lolita is the awesome AyraLeona de Loryva!

But of course, and as always, there is more to BCM than fashion and subcultures. INORAN returns to our magazine for the 3rd time, this time with his excellent all-star band Muddy Apes. Another re turning interviewee is Kiwamu Kai. We first spoke to him when he was in Belgium with BLOOD, but this time he was so kind as to make time for us to talk about owning record companies. From his label we have Synk;yet and of course we went and saw and spoke to Kyary Pamyu Pamyu when she was in Belgium earlier in February.

I hope you'll enjoy this issue, and should you wish to download an older one, back issues are available on the website once more for your free reading pleasure.

Hilde Heyvaert
Chief editor of BCM

The land of the rising sun has always been the place to get some of the best Steampunk bits and bobs from, provided you could get your hands on them as they were often harder to get than a coveted Lolita print.
That aside, with Steampunk on the rise in Japan, now is as good a time as any to dedicate a fashion feature to the style. Talking about Steampunk fashion in limited space is a nearly impossible thing to do, but we shall do my utmost regardless.

To even begin to comprehend Steampunk fashion we must understand Steampunk. If you look online the definitions may vary, but one thing is certain: it is often about a longing for a future past that never was, for a sense of adventure lacking in this modern day and age and most importantly, a mix of technology, science or Victoriana. Make no mistake, there is much more to Steampunk than just goggles, gears, repainted Nerf guns and strange contraptions. Due to the diverse approach to Steampunk itself, and the lack of a plethora of rules, the Steampunk fashions themselves are incredibly varied. There are undoubtedly more styles out there, but for this article, we will stick to the most commonly seen ones.
Steampunk's limits are best described with a quote by one of the grandfathers of the genre (the other being *H.G. Wells*), French author *Jules Verne*: all which is within the limits of the imagination will be accomplished. You can go as toned down or as all out as you please.

What is absolutely imperative in any Steampunk outfit, they not only make or break the outfit, but they will help you define it as Steampunk. A very basic outfit can become Steampunk very quickly with the aid of a myriad of accessories such as belts, armour pieces, the right kind of boots, weaponry, goggles, brooches and what else have you. Even though goggles and gears have sort of become the poster children of the style you don't have to wear them if you don't like them. Another common misconception is that you can only wear earth tones with the occasional smidgeon of black in Steampunk, which is very much not the case. You can wear colour just fine. So don't be afraid to use it, as long as the total look suits the style there's really not an issue.

The higher echelons of society

When we think Steampunk, we often think of the Victorian age, the era most commonly referred to or portrayed within this style. We often think of elaborate bustle skirts and gentlemen's outfits reminiscent of period movies and fashion pamphlets from the day. It thus comes to no surprise that many a Steampunk chooses to dress like a Victorian aristocrat. Their outfits range from period accurate to merely period inspired dresses with only some key elements pointing out their stature and historical origin.

Exploration and piracy

Of course there is far more to the Victorian times than just the beautiful fashions of the high society. It was also an age of exploration, where people went and discovered parts of the world and its hidden treasures. This is where the explorers step in, wearing their pith helmets and dresses or suits appropriate to the climate and environment they are about to uncover. To find inspiration for this style, it is best to look at old photos online of great Victorian archaeologists and their crews to get an idea of how they dressed. Of course, as with all Steampunk outfits, you can give a modern twist to it, just make sure to stick to accessories that remind us of explorations: binoculars (you can totally steam them up), pith helmets, elephant riffles, that sort of thing.
Obliously where there are adventurous heroes there are dashing villains. Such as the steampunk pirates, who need little introduction really. Whether they are based on water or in the air, outfits range from touches of piracy to full blown steampunk versions of what we've come to associate with what pirates wear.

Adding ethnicity

This brings us to the ethnic style of Steampunk. Bedouins, samurai and geisha, Indian belly dancers, local assistants to the explorers: the mix between a certain ethnicity and the times covered by Steampunk. Or the modern variety thereof where people simply incorporate their country's colours or symbols into their outfits.

Lady Aristocrat

A team of explorers and archaeologists

Steampunk pirates

Science and inventions

Faraway lands weren't the only thing that these times wished to lay bare. Science was in full bloom and all kinds of experiments in scientific fields. And this is where the scientists and inventors step in. Ranging from gentlemen with their pristine lab coats and assortment of test tubes and assorted other clean and ready to use instruments of their craft to the proper evil genius mad scientist or simply a scruffy professor down on his luck trying to scrape together funds to further his invention. Steampunk has them all in every field of science you could possibly imagine, and a few that were especially made up to suit the style.

The horror and supernatural

Of course, it wasn't all beauty, the opening up of the minds and glamour in those days and age. These things were only for the lucky few. Should you want to delve in the dark depths of the late Regency, Victorian or Edwardian ages: there is *SteamGoth*, the dark sister style to Steampunk. All kinds of magic, ranging from sought after mediums to entertain aristocratic parlours with conversations with the dearly departed, stage magicians (think of movies such as *The Prestige* and *The Illusionist*) to the dark arts of necromancy. But also the butchering psycho on the street such as *Jack the Ripper* or the mad scientist in the asylum are categorized in this style. Outfits are often black, grey and distinctively darker than those of their mostly earth tones wearing steamy cousins.

From the gay twenties to the atom age

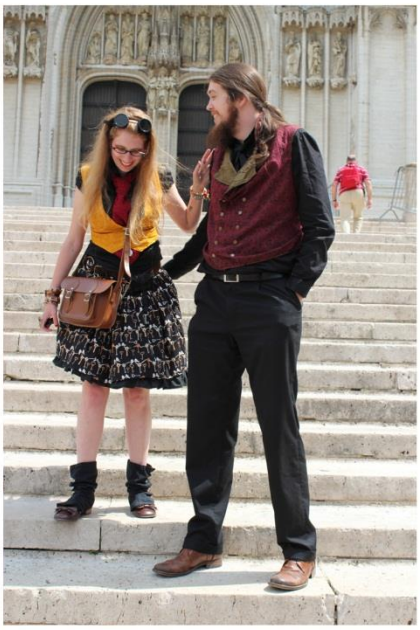
The other, best known sister style to Steampunk, is *Dieselpunk*. Where Steampunk ranges from the exciting new things that the industrial age, exploration and many scientific discoveries brought about, Dieselpunk is the later times ranging from the prohibition, gangster and jazz ages days in the gay twenties 'till the atom age with the end of the cold war. Often grittier and far more post-apocalyptic than Steampunk, it is styled to the later times of the twentieth century with its fashions ranging from flapper girls and gangsters with tommy guns to world war II era outfits and uniforms to cold war operatives such as gentlemen spies and atom age scientists. Or inhabitants of a *Mad Max* or *Terminator Salvation* type of world where things have royally gone to pot.

Casual and contemporary 'punk fashions

For those not that keen on elaborate Steampunk, SteamGoth or Dieselpunk outfits there is of course the contemporary style, where modern day fashions are chosen on the colour patterns most commonly affiliated with their style of choice and outfits are embellished and clearly marked as such by the use of accessories or prints. The advantage of this is of course that you can easily convert these to outfits suitable for daily wear should the need arise. Casual and corporate steampunk are a big part of the steampunk that wishes to show their colours so to speak on a day to day basis, in situations where full blown steampunk substyle outfits such as those mentioned above are not permitted or practical. Or for people who simply prefer contemporary, casual or corporate style outfits.
Last but not least there is of course the infamous *Steampunk Lolita* style, but seeing all the back issues of BCM are available for free download and we already dedicated pages on that in issue 4, we direct you to a lengthy article on the subject rather than falling into repeat with a short summary. We will say this though: for those crossing over from Lolita into Steampunk, do keep in mind that you may very well be able (depending on prints etc) to incorporate some of your wardrobe pieces such as skirts and blouses into Steampunk styles that have nothing to do with Lolita.

As for finding accessories: not only are there places such as *etsy*, *ebay* etc, but there is also the LARP, thrift, second hand and military surplus stores and simply: the high street. It is often the case that you can find very suitable bits and pieces there, which is especially practical when you're on a budget. Don't be afraid to take out a day and simply go have a look in stores, even in the ones you don't generally go to. Make sure to also check stores with hunting supplies for things like cartridge belts, or those with camping supplies to get cheap LED light lamps you can easily customise into little steampunk marvels. Second hand stores and thrift stores have often proven to be veritable treasure troves. The same goes for footwear, you'd be surprised what you can find in a mainstream store. If you are going to wear your shoes on a day to day basis, you may of course want to look for more expensive quality pairs but if it's just for a con and you find something that looks the part and is comfy enough for, by all means go for it. Careful though, not everything cheap is good quality, obviously plastic tat will in all likelihood not be suitable! Quality is key, but that doesn't necessary means that what you're looking for will be pricy. You can of course spend heaps of money on expensive kit, but there are cheaper and easily accessible alternatives, it just takes time to find them.

Steampunk may seem like an expensive style, and whilst some outfits will obviously cost a lot of money due to the amount of fabrics etc involved, a lot of styles can definitely be done on a budget. And that, ladies and gentlemen, concludes this short introduction to steampunk fashion.



Steampunk Lolita and aristocrat with a Belgian flair

Mad scientist

A contemporary dieselpunk with his little girl

Brass, goggles, gears
and neo-Victorian atmospheres...
Steampunk

Hat, thrifted. **Blouse**, Pimkie. **Faux leather bodice**, handmade by Lora. **Skirt**, Métamorphose Temps de Fille. **Stockings**, Veritas. Shoes, Gabor. **Accessories**: Claire's or bought at Elf Fantasy Fair.

Goggles, customised vintage. **Glasses**, Theo. **Top**: handmade. **Waistcoat**, House of Secrets Incorporated. **Pauldron**, Andracor. **Bracer**, Poorman's Gold Label. **Skirt**, House of Secrets Incorporated. **Petticoat**, Dear Celine. **Belt**, Veritas. **Spare pockets**, Alt.Kilt. **Leather bow bracelet**, **armour ring** and **stockings**, Poorman's Gold Label. **Spats**, House of Secrets Incorporated. **Boots**, Kickers.

Clara:
Hairaccessories, handmade and Primark. **Mask**, DekoLife. **Vest**, handmade. **Top**, customised H&M. **Belt**, C&A. **Trousers**, customised Takko. **Beltskirt**, handmade. **Hipbag**, vintage. **Socks**, customised Primark. **Shoes**, ebay. **Jewellry**, handmade, SIX, Bijou Brigitte and bought at the Camden Town Stable Markets in London, UK.

Vala:
Hat, H&M. **Rest of the outfit,** bits and pieces from ebay and second hand stores.

Harness, **corset belt with bags** and **spats**, Poorman's Gold Label. **Mask**, Naoto Nishiwaki of ToonMart. **Rest of the outfit**, model's own.

Participants of the **Steampunk Fashion Show**, organised by 130JET and MaRy of Strange Artifact and Poorman's Gold Label.
Alamode Night 42 - 10 year anniversary event.
Sunday, January 10 2013
Ikebukuro Live Inn Rosa - Tokyo - Japan

The guys from internationally reknowned Steampunk band **Abney Park**, after their very first European mainland concert.
Phantasium, opening night - 5th anniversary event.
Friday, February 22
Beursgebouw - Eindhoven - The Netherlands

BRIAN KESINGER

Painting with tea, an iconoclast with a pet octopus, art, Disney and of course: steampunk.

Brian Kesinger is one of the quintessential steampunk artists of today, with his whimsical Victorian girls embodying the very spirit of adventure the movement is known for. We spoke to Brian about his *tea girls*, *Otto and Victoria*, *Disney*, art and Otto's plans for the favourite holiday of our 8 legged friends.

Your work has a great balance of unique style and skill. Can you touch on your tools and process for your work, and how you find that balance?
I do a lot of sketching on paper first. I always have a sketchbook by my side. Anytime I have a free moment I like to work out compositions and concepts for the pieces that I'm going to work on. The majority of my time is spent in this process. Once I'm happy with the general concept I will then decide if I want to do it as a traditional painting or digital illustration. For digital work I use *Photoshop* for all the line art and colouring using a *Cintiq* tablet. For traditional work I love using *Micron* pens for detailed line work and the follow up with either tea or water colour.

Did you study a specific arts education?
I was fortunate enough to have a pretty extensive art education through my years in high school. I took several classes in all ranges of the art medium that ultimately helped me land my final position in the animation industry. I studied everything from painting to typography. That sort of general art knowledge is great for animation because it tends to draw inspiration from many forms of art.

How did you first come into contact with steampunk and what exactly inspired you start making your own steampunk drawings?
I think I first came into contact with steampunk when I worked on the films *Atlantis* and *Treasure Planet*. I was a layout artist at the time working primarily on the backgrounds, designing the locations for the different movies. I had a great time coming up with all sorts of gears and knobs, pipes and mechanics for the submarines and space pirate ships. I don't think I knew that it was steampunk at the time. Simply because I had not yet heard the term but I was very much interested in the aesthetic of the films and only recently have discovered that it fits into the genre we now know as steampunk. When the time came for me to participate in a group art show I thought I might try blending the mechanical shapes and cool gadgets with the female form. I guess the experiment paid off with the completion of those initial paintings set a path before me of t-shirts, prints and tattoos!

You're best known for *Otto and Victoria* and your *tea girls*, but what kind of tea do you like best personally? To drink and to paint with?
I find that Earl Grey has the richest colour and saturation which makes it easy to paint with. It is also my favourite tea to drink as well so that works out quite fortuitously. However to get the colours and the richness that I require for the paintings, I must let the tea steep for over an hour or sometimes two to get as much colour as I can for the painting which usually renders the tea undrinkable.

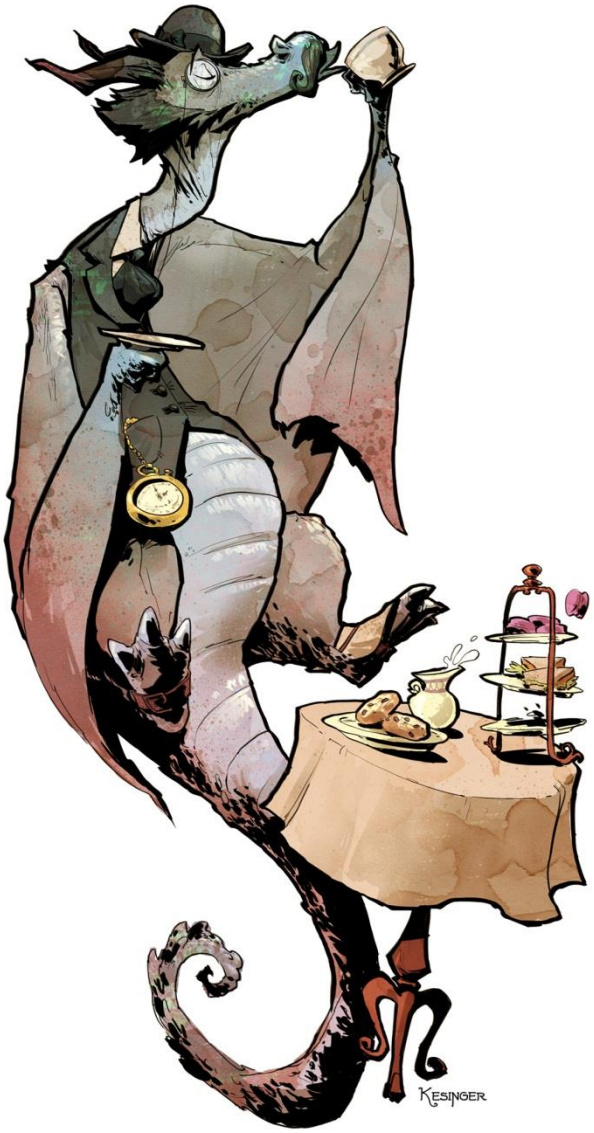
If you had access to a time machine and could go to only one particular time to gather inspiration and bits and pieces for your art, which time would you visit?
I would say Victorian England would be my first stop. The authors of the time, the arts, the sense of exploration, it all seems very exciting to me.

Steampunk is traditionally associated with sepia tones, if you could choose one colour that would become quintessential along all those browns, which would it be and why?
That is the reason why Victoria's hair is teal. I wanted her to be quintessentially steampunk and yet bring something new to the table that we haven't seen yet. Branching out from browns, coppers and other muted earth tones, I wanted her to have a little something that made her different, something to let her stand out in the crowd and hint at her personality of being sort of an iconoclast and someone who would be very interested in embracing an octopus for a pet.

You've worked for *Disney*, which is your personal favourite Disney character and movie? And if you could turn a Disney character steampunk, who would it be and how exactly would they look?
I would say after all these years my favourite character to have worked on is still *Tarzan*. I had always been a fan of *Edgar Rice Burroughs* so the chance to help adapt one of his classic characters into a Disney animated feature was pretty exciting. Actually the character *Jane* from that movie was a big inspiration for my tea girls. She is independent, intelligent, quirky and very appealing and I always try to incorporate those qualities in all of my characters. I would love to do a drawing of *Ursula* in steampunk form. Naturally she has an octopus' body and I imagine in my head a very exciting scene of her doing battle with an array of steampunk submersibles.

You mostly wear a more casual steampunk look, are there any of the more elaborate steampunk fashion styles you'd like to try out some day?
Probably not. If I were to characterize myself in some sort of steampunk story or imagery I imagine that I would be a little more of the common traveller on a walk about from town to town sketching what I would see or who I would meet. I would think my more prized possessions would be a pad of paper and pencils as opposed to an overcoat and top hat.

How do you think Otto would celebrate Air Kraken Day if he got to do whatever he wanted?
Otto would take the opportunity to debut his new eight chambered dirigible with oscillating fans for extra mobility. He is quite proud of the design and it is a result of many hours spent locked away in his workshop. He would arrive in style with Victoria by his side.



What's the most fun commission you've done?
I think it was the cover for the season two DVD of the *League of Steam*. It was also the most challenging commission I had ever done. It featured close to 10 likenesses that I had to draw as well as a bevy of dinosaurs, vampires and ghosts. I really struggled and agonized over the composition to get it just right so that everyone was visible and looked like they were supposed to. In the end the League was very happy and I was too. What started out as a very daunting task turned out to be very rewarding. Hard work pays off.

You often get or see fan art or fan actions such as tattoos based on your work, which was the most awesome?
I was thrilled the first time I saw someone had tattooed one of my drawings onto them. I don't think that there can be a bigger compliment than that. I was extremely honoured and very excited. The fan art has been really fun too. I am so happy that I've been able to inspire other artists as I have been inspired by artists before me.

What more can we expect from you this year? What do you hope to accomplish for 2013?
Well I am very excited for the release of my Otto and Victoria book. I have been working on it over the last year and it's really coming together nicely. It's being published by Baby Tattoo and should arrive in stores sometime in May. And with the release of that book will come a couple of convention stops along the way to help promote it and to meet the people who have been so nice to me with my work online. Also I've been playing around with some animation with these two characters that I hope to finish this year. If that isn't enough I am working with *Clockwork Couture* to produce a line of Tea Girl fashions for sale. This year is filling up quickly and I'm not complaining.

Do you have any tips for the aspiring artists out there?
Keep drawing or painting as much as you can. Try to find other artists you trust and build a community between yourselves to share ideas and give feedback or critiques on each other's work. Part of the success of the art that we do at Walt Disney Animation Studios is the fact that we don't work in a vacuum. We are always sharing our drawings or stories to other artists so that they might give their opinions and help make our work even better.

Being Belgian we've got to ask, what's the first thing that pops to mind when thinking about Belgium?
The first thing I think of Is *Tintin*. I am such a fan of *Herge*'s comics. His drawing and storytelling abilities were amazing.

Any message for your fans or shout-outs?
I would just like to say thank you to everyone out there for all of their support and encouragement of my work. The response I have gotten over the last year has been so inspiring and motivates me to do more and better myself as an artist. If you were to tell me that I would one day be interviewed by a Belgian magazine about my personal art I would have thought you crazy but here we are. I will keep working hard and see where this untraveled road takes me. Thank you so much for your time.

Interview by Hilde Heyvaert.
Art by Brian Kesinger, used with his permission.

JANUARY J-FASHION MEET

Sunday, January 20
Snowy Antwerp - Belgium

Photos by Hilde Heyvaert and Stéphane Lefrancq (group shot).

Event: Elysium Nights
When: January 26
What: Dark Romantic Ball
Where: Restaurant Em Silo, Pulheim, Germany
Ticket price: € 15 in presale, € 20 at the door
Website: www.natalialefay.com/events/elysium-nights

On the 26th of January the first edition of the Elysium Nights, a new series of dark-romantic balls around Cologne took place at the Restaurant *Em Silo* in Pulheim. The theme of this first edition was "*Dark Fairytale Ball in the Haunted Grotto*" and on the flyer it said that the dress-code was "Fairy Tale, Dark Romantic, Gothic, Elegant and Classic Lolita, Rococo, Victorian, Steampunk, Fantasy, Cosplay and Medieval".

The location itself was well chosen according to theme because they used the vaulted cellar of the restaurant, decorated it with ivy and did a great job on the illumination, making it all seem kind of mystic. Being set in the basement the ceiling was kind of low, and with all the people in there you better not have claustrophobia (but you could still get into the front area where it was not that crowded).

In the front part Natalia, one of the organizers, had set up her photo space were you could have a picture taken from you and also the vending displays were there (from *Merry Me* as well as *DeadDoll's Needful Things*).

During the whole evening the two DJs *DJ XLII* and *DJ Tom Noir* made a good mix of spherical and danceable music. It might not have been everyone's favorite but it really fitted the occasion.

The stage program contained the magician *Andreas Steverding*, a burlesque feather fan dance by *Miss Gia LaFae* and a fashion show by *Oh!Marisha*, whose designer *Marina* is the second organizer of the event. Since they don't had a real stage, just an open space at the dance floor, and due to some problems with the technology, they couldn't really announce the different program points and so I missed some of them entirely.

Now onto the guests, according to the dress-code there was a wide variety of outfits, ranging from Historic ball gowns, over different kinds of Lolita to Japanese Kimono. A lot of hoop skirts and corsets, piled up hair and creative make-ups all over the place. You could really see that all of the guests had put much effort in their appearance!

Overall, I really recommend this event and I'm looking forward to the next edition of the Elysium nights. The organizers did a great job on this event, being the first one like this, they organized. There were still minor problems, like the announcements of the program or more possibilities to sit down, but that's nothing that can't be solved easily next time!

Review by Clara Lina Wirz.
Photography by Natalia le Fae (www.natalialefae.com) and Clara Lina Wirz.

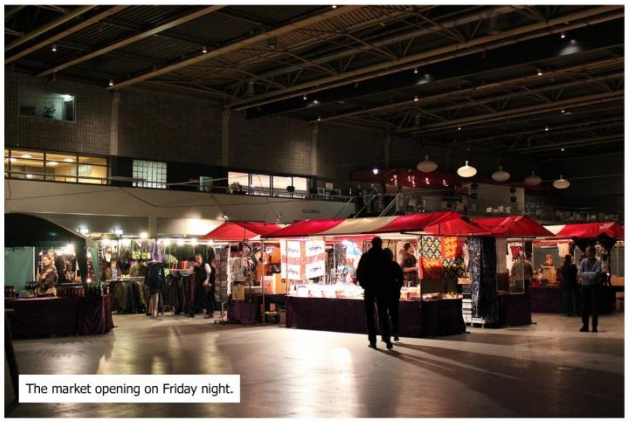
Event: Phantasium
When: February 22-24
What: fantasy, midieval and steampunk convention
Where: Beursgebouw, Eindhoven, The Netherlands
Ticket price: depending on the ticket formula
Website: www.phantasium.nl

For the 5th year in a row the Einhoven *Beursgebouw* in The Netherlands was home to *Phantasium*: a convention all about fantasy, medieval times and steampunk. Even though there was a big emphasis on steampunk, with the opening night featuring three steampunk bands (The Violet Steam Experience, Abney Park and Victor Sierra) playing live and the *Steampunk Objective* having set up their amazing camp so to speak on one of the balconies they convention made sure to offer plenty of diversion and distraction for the guests that were there for everything else. Shops were varied, offering all kinds of things from re-enactment supplies, mead, clothing, ball jointed and other dolls to food and refreshments.

The uniform look of the stalls, with their red and white striped tent sheets not only gave the entire look inside that big grey hall a very warm and welcoming appeal but also a very nice almost renaissance fair look. Certainly all the stand holders did their utmost to dress up and little customisations at their market place made sure that every store had its own very distinctive personality whilst still blending in with the grand total.

Whilst this is not the biggest con of its kind, it is certainly very unique in atmosphere and location. Where at other cons you are restricted to the very limited offer of food and seating space, here you could just walk outside and step out straight into the heart of the Eindhoven shopping district where you could find something else to eat if you there was nothing to your liking on offer. Aside from there are also several parking spots nearby and the train station is pretty much across the street, making it extremely easy to reach for people either reliant on public transport or lucky enough to have a car. And those wanting to stay nearby overnight also had the choice of hotels at only a short distance walk.

All of that together with the friendly and helpful staff and the overall warm and welcoming atmosphere, combined with the immense program on offer, ranging from performances all three days to a costume competition and much, much more, makes Phantasium definitely worth-while. The market may not be huge, but thanks to the other attractions on offer there is plenty to do to fill an entire day or afternoon. I would especially recommend this to parents with children also, because of its small size and location. And also to people who dislike the huge outdoors conventions, I do believe they would find this a very suitable alternative. But to be honest, anyone who loves open minded, fun conventions should consider visiting the 2014 edition next year.


The market opening on Friday night.

Abney Park live on stage.

Abney Park with the Steampunk Objective's One Man Airship.

Review by Hilde Heyvaert.
Photography by Hilde Heyvaert and Bert Van den Wyngaert.

Agnes Van De Genachte is a student at the KUL (Catholic University of Louvain) in Belgium and is currently living and studying in Japan as part of a prestigious one year scolarship.
For BCM she writes a column about her live and adventures in Niigata whenever she can spare the time.

You know how they always say that it are the little things that tend to make the difference? Well, Japan has a lot of those "little things"; not necessarily important, but mostly just fun to know.
This piece is about some of those little things, some a bit bigger than others.

For starters, it took me more than a month to realize that my apartment (206, apartment 6 on the 2nd floor), is actually apartment 205. When walking outside and looking to my window one day, I suddenly noticed that there were only 6 windows instead of 7, seeing as the number of apartments goes up to 7. And then it hit me; there is no number 4. The number 4 is in Japan the same as the number 13 in the west. 4 has two possible readings: よん (yon) and し (shi). The latter, shi, can also be written as 死, which means 'death' and is avoided, because no-one wants to live in the apartment of death. This also goes for hotels and hospitals and the likes.

Another thing I noticed was when a friend from Malaysia was telling me about how she didn't know how the use the light from her bike. Upon which I replied "isn't it just with batteries", seeing as how in Belgium most (new) bikes have lights with batteries. She said "no", so I took a look at it and noticed that the bike had a dynamo in it, which made me surprised on one side that she had no idea what it was. On the other side this it's apparently still the way to go in Japan, because after that I noticed that typical not so bright light that you have with a dynamo, compared to a light with batteries.

And then the postal services, the glorious Japanese postal services. This doesn't only go for regular mail, but also for delivery companies like *Sagawa* and *Kuroneko Yamato*. When you have something shipped to you through them you can choose the date and time of the arrival of the package. So say that I buy something from online store A, I get a field to specify my day of delivery and between what hours I want my package to arrive. Another thing is the attempted delivery of a package. You find a slip of paper in your mailbox to notify you if this attempted delivery, but guess what, you don't have to go to the post office to collect your items. You just call the number printed on the paper, follow the instructions and just tell them when (day and time) they can come back with your package. How nice is that?

Here's another one for online shopping in Japan. Most stores offer cash on delivery as a payment option, meaning exactly that. You pay when they come to deliver your order. Yes, you pay a small fee for this, but that's never much more than €5 and it's very handy if you don't want or can't use a visa card (or in my case bank transfer, which is a story on its own).

Last but not least, here are two little things that I only started paying attention to lately. First, when you buy something in a store and you want more than one piece of something, Japanese people often stick up the same amount of fingers. For example, you're in a cake shop and you want two pieces of cake, you show two fingers when you say that you want two pieces. Another one is parking spaces. Houses usually come with a parking space, but always outdoors; I've yet to see a house with an indoor parking space. They do often build a small roof over the parking space, but that's about it.

Article and photograph by Agnes Van de Genachte.

Traditional Japanese mailslot mailboxes, and as you can see, there is no A 104.

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J-MUSIC CORNER

Japanese music reviews and interviews.

Reviews by Hilde Heyvaert and Bert Van den Wyngaert.

DOLL$BOX
"DOLLS APPARTMENT"
Album
Release Date: 11.2.2013

Expect no saccharine sweet or the standard bouncy electronic pop music we've come to known and expect within the J-pop genre from this band. With their 10 song debut album, DOLL$BOX sets itself apart from its poppy colleagues within the J-pop industry by adding hard rock and even metal vocals and riffs to its songs, making DOLLS APPARTMENT a lot more experimental than what you'd expect from a band like this. Mixing these harder styles with J-pop actually works really well on some songs, but on others it's clear that the band is still in search for its own inner voice. It's an accomplished first album, and it's really the future work that will tell us more about how DOLL$BOX will evolve.

Satsuki
"Luminous"
Album
Release Date: 28.1.2013

This latest 11 song release by Satsuki is a varied album where the artist tackles several genres. Whilst this makes that the album doesn't get boring, it doesn't quite feel as a coherent total all that much. It varies from easily listening J-pop and rock that are definitely inoffensive to the ears, but not standing out from other artists working within the same genres all that much. If you're a fan of this kind of thing, or wanting to get into Japanese music I would recommend it though because in that case it's an excellent album.

U-re:x
"Darlin' Darlin' / love story"
Single
Release date: 29.1.2013

YUKIO MURATA, known as the front man of noise band *MY WAY MY LOVE* and as *INORAN*'s guitarist for his solo project, returns with an all new project that mixes the very best of electronic music combined with modern art by *Reiko Matsuo*. *U-re:x* makes beautiful, light and almost ethereal tunes that make you feel happy instantly. The band has found the perfect balance between electronic music and guitars without it becoming cliché, gaudy or repetitive of things done in the past. There's only two tracks on this single and both "*Darlin' Darlin'*" and it's B-side "*love story*" present all the great feelings of falling or being in love with a melody that promises happy days and the (English) vocals of *VV Dietrich* that add perfectly to the musical magic. My only regret about this single is that it only has two songs because they have definitely left me wanting to hear more from this band. I must admit that when I heard it was a project of MURATA-san I expected his signature singing and guitar play, but this is nothing at all like that, you can't compare it but yet this is one of the most amazing releases I have heard in the past couple of years, and if this is a sign of things to come in 2013 all I can say is: bring it on asap. I would literally recommend it to anyone who is passionate about music.

UVERworld
"REVERSI"
Single
Release Date: 26.12.2012

This four song single by UVERworld, a band of some fame, is the poster child for a mixed bag. The title song "REVERSI" is an alright pop rock song with pounding drums, whilst nothing special, it's not bad. The 2nd song, a debacle going on for a whopping 6 minutes and 22 seconds is a perfect example of songs that should never have been recorded. It's a cacophony of random sounds, shouting and spoken word. UVERworld is quite fond of mixing styles and adding random bits and pieces in the songs, which is sometimes charming but mostly resulting in a jumbled mess that is all but pleasing to the ear. The only upside to this single is that it's only 4 songs and of those, only the live version of "ace of ace" provides some solace from the assault on the listener's eardrums.

Vistlip
"Gloster [Lipper]"
EP
Release Date: 1.1.2013

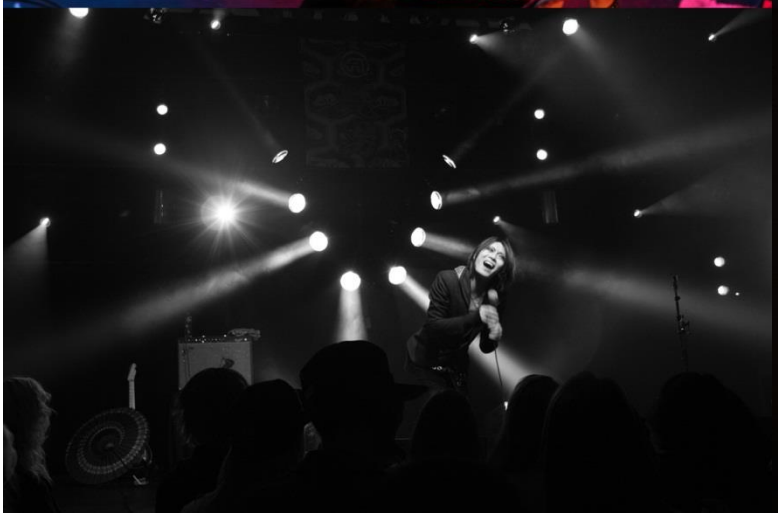
The new year's day release by Vistlip isn't exactly starting off the new year with a bang. Whist Gloster is an alright EP, the 8 tracks on this mini-album aren't exactly proverbially blowing anyone's socks off. They seem to be trying very hard to sound like *the GazettE*, but not quite doing as good a job as they would have liked. Nevertheless it's an alright mini album within the genre and it makes for ok background music. It's just nothing special and as far as this style of J-rock goes, it's pretty run of the mill really.

THE FOOL GUNJI X ADAPTER

DIGITAL BROTHERS INVADE TO EURO

Photographic impressions of their European tour (February 2 - 16)

Photos by David Peseak of Râmen Events.



Kyary Pamyu Pamyu

100% KPP World Tour 2013
Vk - St-Jans Molenbeek (Brussels) - Belgium
Saturday, February 9 2013

For a crowd of literally hundreds, *Kyary Pamyu Pamyu* kicked off her very first world tour in our tiny land of beer, waffles and chocolate. The nearly sold out Vk was pretty much literally buzzing with anticipation as fans packed themselves into the club to catch a glimpse of their idol.

And KPP did not disappoint, for nearly two hours the fans, screaming with enthusiasm, were treated to nearly two hours of singing and dancing by the Japanese pop & fashion icon. Accompanied by either two or four dancers for most songs, she brought a veritable volley of her greatest hits, some lesser known songs and a brand new song *Ninja Ri Ban Ban* which will be released March 20 as Kyary's next single.

Just like at her Japanese shows, interludes for wardrobe changes were build into this show, but the audience wasn't just left waiting 'till Kyary had changed gear, they were treated to proper breaks with entertainment. A run-down of Kyary's carreer followed by the dance of a mascot character. During the second break the audience was shown footage from a tv show the singer had participated in, which was funny and great to see as we all know it's not that easy to see this sort of thing in Europe. Another nice touch was how communicative she was with the audience. Additionally all her MC breaks were translated in French by her translator from behind the scenes, so members of the audience that did not understand Japanese still knew what Kyary wished to share with them.

All in all this was a great, energetic concert. Her voice is many times better than on her recordings, it's really impressive to see how effortless she makes singing and dancing at the same time seem and it was absolutely awesome that a Japanese artist, especially one from her calibre not only came to Belgium, but actually started their tour here.

SETLIST:
1.Pamyu Pamyu Revolution (ぱみゅぱみゅレボリューション)
2.CANDY CANDY
3.Onedari 44°C (おねだり44°C)
MC
4.Minna no Uta (みんなのうた)
5.100% no Jibun ni (100%のじぶんに)
MC
6.Suki Sugite Kiresō (スキすぎてキレそう) [short version]
7. Cherry Bonbon (チェリーボンボン)
8. Furisodeshon/Furisodation (ふりそでーしょん)
Wardrobe change/interlude: dancing creature
9. Kyary no march (きゃりーのマーチ)
10. Kimi ni 100 Percent/100% for you (キミに100パーセント)
MC
11. Giri Giri Safe (ぎりぎりセーフ)
MC
12. Ninja Ri Ban Ban (にんじゃりばんばん)
13. RGB
14. Oyasumi (おやすみ) [short version]
Wardrobe change/interlude: Kyary Pamyu Pamyu's tv show
15. Fashion Monster (ファッションモンスター)
16. PON PON PON
MC
17. Demo Demo Mada Mada (でもでもまだまだ) [short version]
18. Kyary An-An (きゃりーANAN)
MC
19. Chan Chaka Chan Chan (ちゃんちゃかちゃんちゃん)
20 (Encore). Tsukematsukeru/False Eyelashes (つけまつける)

Review and photography by Hilde Heyvaert.
Special thanks to Sarah Marcadé and Soundlicious.

International all-star band **Muddy Apes** has shaken up the international music industry with their solid mix of **soulful Rock & Roll** and **heart hitting tunes**.
Wanting to know more about this awesome band, we were lucky enough to be able to ask them some questions about their plans for 2013, instruments, ice cream and other things that popped to mind.

How did you come up with the band's name?
TAKA HIROSE: When INORAN and I were talking about this project, we mentioned "Let's do it like kids playing in a puddle of mud!". So, I always had an idea of "Mud" or "Muddy" in my head for the name. And Dean loves the monkey character!

Your first album "*Crush It*" is truly Rock & Roll, is this a style you want to explore further or do you think you'll experiment more with other styles as well in the future?
TAKA: Basically Muddy Apes is a Rock & Roll band but with some mixed spices...

Muddy Apes is a very international band, with members living on several continents, what do you think is the biggest advantage and disadvantage of this?
TAKA: The advantage is that we can inspire each other. The disadvantage is the schedule!
INORAN: The advantage is that we get stimulated by each other and it can make us to be like nothing else and it makes us excited. As for the disadvantage I feel the same as TAKA: it's hard to arrange the schedule!

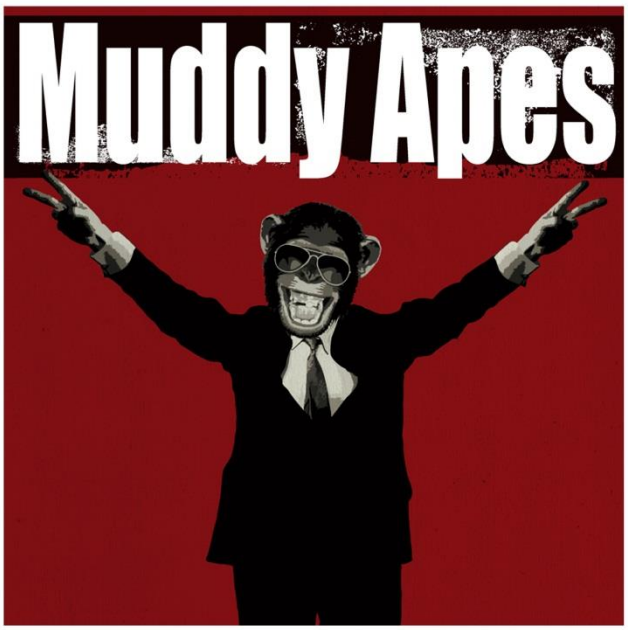
If someone is unfamiliar with your work, which one Muddy Apes song would you want them to listen to by way of introduction?
MAESON: To begin with "*Get Going*" and then "*See The Light*", of which the melody is really good. If you like *The Stones*, you can't miss "*Stone away*". If you like pop music, listen to "*Fall on me Angel*". "*Heavy Orgasm Stuff*" is stoner rock, and "*Heavy and Tender*" is definitely party music. "*Rola Rola*" and "*Zion*" are both good songs too, I mean we want the listeners to listen to the whole album!

You've been seen wearing afro wigs after some of your first concerts in Japan. Is this just for giggles or are you hoping to really start a trend amongst the fans?
MAESON: In the heat of the moment we wore afro wigs as we thought it should be fun.

Are there any plans for a European tour?
INORAN: At my last European tour, lots of fans came to see us play live and we could meet so many fans. I want to see them again soon.

What are the future plans for Muddy Apes?
TAKA: We are going to make another album in spring and do the gigs as much as we can. The tour and festivals would be great.

You're all part of at least one other band, how do you keep all these projects apart when writing music for Muddy Apes?
TAKA: I just want to have a good time with these guys and play great Rock & Roll music.
INORAN: I don't have a feeling of how I keep all these projects apart. I think Muddy Apes is just serious about having fun with sound.
MAESON: I make music out of my energy, my boom and the vibes of the moment, so for me the writing process is not different but the same for Muddy Apes and *8otto*. However, the balance and the energy of the members differs depending on the band so the music coming out is a completely different thing for each band.
Dean Tidey: I write music all the time so some of it is more suited to Muddy Apes. The first album was ideas that had been around fo r a while, but now we know what kind of sound we are going for and what direction we are going in. It is sometimes difficult though, when we have lots of different things going on.



"Crush It" the debut album by Muddy Apes, including all the songs MAESON talks about in this interview. Distributed digitally in Europe by Bishi-Bishi.

Band photo, clockwise: INORAN, Dean Tidey, MAESON and TAKA HIROSE

BCM's next edition's theme colour is grey, what do you think of when thinking of grey?
TAKA: Always somewhere in-between but cool and tough.
INORAN: I come up with the presenting of issues.
MAESON: It is "in-between right and immoral", "in-between truth and lie"... And I often wear grey T-shirts as I like them!
Dean: Grey makes me think of London on a cold and rainy winter day. It's one of the reasons I wanted to move to the sun! I needed more orange!

TAKA, you've lived and performed in both Japan and the UK, how would you compare Japanese and British audiences and living in these countries by way of cultural differences and how does it influence you as a songwriter?
TAKA: Both UK and Japanese audiences are passionate about music but appreciate it in a different way. I guess that I've been influenced by what's going on in the UK because I've been living there for years. But I've never noticed what I'd do for music because of that. I do whatever I like or love.

INORAN, inquiring minds are curious to know: in the Florida photos from Muddy Apes you've been seen eating ice cream in an intriguing shade of Hulk green, what flavour exactly was that?
INORAN: LIME!

Tell us one thing you'd like/don't mind people to know about Muddy Apes that's not commonly known?
TAKA: We can cook!

And now for an equipment question: what made you decide to start playing your particular instrument, and what is your favourite brand and model?
TAKA: I usually use the bass guitars which are made by my friends in Japan with their love and care! *Kazu*, *ESP* and *Combat*.
INORAN: The *Fender Jazzmaster*. This is my own signature model.
Dean: When I was a kid I always loved loud guitars and when I saw footage of *Jimi Hendrix & Sly And The Family Stone* at Woodstock, I knew what I wanted to do. I'm left handed so it's always been hard to find guitars, that's why my favourite guitar is kind of a Jazzmaster that was made for me. I've always really been a Fender guy though. I love Strat's & Tele's (redaction: *Stratocasters* and *Telecasters*). I have lots of guitars, although I'd like some of INORAN's!
MAESON: I don't care about brand or model as long as it makes a good sound, but I think I prefer *Ludwig*. I like *Jimi Hendrix*'s drummer (redaction: *Mitch Mitchell*) and used to often imitate his playing. Whichever brand or model is fine for microphones for the vocals!

Any messages for your European fans?
TAKA: I haven't been to Europe with my band *FEEDER* for a long time. So I'd love to bring Muddy Apes to Europe. It'll be a good fun. I hope to see you all soon!
INORAN: I'd definitely l ove to go to Europe as Muddy Apes in the near future. When we go over there, come have fun with us!!!
Dean: I hope we get a chance to come and see you soon. I'd love for Muddy Apes to come and party with you!
MAESON: We will go to Europe for sure! Till then, take care!

Interview by Hilde Heyvaert and Meeve. Many thanks to Muddy Apes.

KIWAMU KAI

An interview with **BLOOD**'s lead guitarist and the man behind **Starwave Records** and **Darkest Labyrinth**.

BCM has always been lucky to be able to interview the incredibly talented artists from either *Starwave Records* or *Darkest Labyrinth* (for which we are very grateful!) for as long as we've been a J-culture magazine.
It is thus high time to talk to the man who makes all these interviews possible and who is behind these two amazing record companies, getting a lot of talented artists out there for us to enjoy: *Kiwamu Kai*.
He was kind enough to take time out of his busy schedule to talk to us about life as a label manager in Japan.

What inspired you to start your own record labels? And for these particular genres?
I didn't have any intention to own record labels when I started my music career. I just worked for my own band by myself. I learned many things from my band's activities: how to record songs, how to design CDs and flyers, how to make PVs, how to distribute the CDs to the CD shops, how to book the tour, how to make a foreign tour happen etc. I started to book my events for my band *BLOOD* some years ago. During that booking, I knew many bands. And some bands asked me about how to work. So I decided to make my own label and release some titles. The first artist I signed was *SUICIDE ALI*.

Did you study anything specific such as a management education prior to becoming a label manager?
In fact I was not good at collaborations with someone because I was very short tempered. When I was young, I played in many bands. I studied many things from these workings. And I was good at "making schedules" and "going on with that plan". So I didn't have big problems to create my labels.

Working in the music industry often means very long and far from traditional working hours, could you explain how a regular work day looks for you?
I think my way of working is very strange. For example I wake up in the morning and start to work. And until midnight I continue to work on some things: recording, booking, designing, handling schedules, photo shoots, meeting, etc.

What exactly does a band need to have to be able to be signed to one of your labels?
I worked with some foreign artists for some years. But their CDs sell very, very badly. So as of recent I don't deal with any foreign artists for my labels. Of course, I get many demos every day from foreign countries but I don't have interest in those. Now the Japanese music scene interests me very much and I help my label artists and want to push them. So if you are a Japanese band, you may have a chance to get a deal on my label.

What do you like best and least about the current Japanese music scene?
In Japan, and maybe the same goes for any country, there are many selfish bands. They just get the good situation. And they use other people and try to get the good situation only. But if someone asks them about help, they don't help another. So in my label, if label artists help me, I help the label artist very much. If we help each other the situation will be good for everyone. But there are some stupid bands can't understand that. In my label, I push *Misaruka* very much because they help my label very much. So I push them very much! (Editor: Misaruka will be the Starwave Records artists featured in our next edition of BCM).

What do you hope to accomplish with the labels in 2013?
I don't have any plan about my labels by myself. I just help my label artists. If they want to do something, I just help them as well as I can to all my possibilities.

Aside from being label manager of both *Starwave Records* and *Darkest Labyrinth*, you're also the lead guitarist of BLOOD, do you have any plans for the band in 2013?
Right now I feel a sense of fulfilment in working for my labels. In 2013, two new artists will join. So I don't know about my band this year. If I want to play the guitar, I will play.

You were in Belgium last year with BLOOD, what did you like best about the country?
I enjoyed everything in Belgium. People were good and the situation was also very good.

Which of your label artists will come to Europe in 2013?
At the point I don't know. I already spoke with promoters in Europe. I hope they can book my label artists in Europe!

You've performed all over the world, how would you say that audiences from outside Japan differ to the Japanese ones? And did you experience a difference between audiences in the US, Australia, Mexico and Europe?
I think all these countries don't have big differences. In every one of the countries I went to fans were very nice. They try to support us in any situation.

What's the greatest memory you have from being label manager of Starwave Records and Darkest Labyrinth?
When I work hard for a band, they try to work hard too. I can be impressed with these situations. Recently, I was very impressed by *Misaruka*'s work. When their show was good I was moved too much!

What would you advise to people who want to start working in the music industry?
If you want to survive in the music scene, you should not use lies. I know some people try to get the good situation by their lies. But it does not mean anything. If you tell one lie, you must tell more lies to keep up that fake situation. I always speak the truth, every time. During the time I worked with some artists they made problems. But I keep sticking to the sincere working way.

Any messages for the fans in Europe?
Owing to European Visual kei fans, I could go on a European tour many times. Thank you very much. BLOOD will not go to there for a while, but there are many label artists from Starwave Records and Darkest Labyrinth. I hope they can go to there soon to see you!

Interview by Hilde Heyvaert.
Photography by Akio Yokoyama.
Many thanks to Kiwamu Kai for making time for us!

Vocal & Piano: rui Guitar: rin Guitar: sawah Bass: azami Drums: vetchie Total Produced & All Arrangement: Misaruka, Artist Management Label: Starwave Records, Mixing: Manik
Mastering Studio: Bazooka Studio, Mastering Engineer: Osamu Shimoju (Bazooka Studio), Graphic design: Kiwamu, Photo by Akio Yokoyama, Costume Design: Love Cats
^Hair&Make: Tritt fur Tritt, Staff: Ayami Takeda, Kantarou Sakurai, Executive Producer: Kiwamu (Starwave Records)

http://misaruka.jp

STRANGE ARTIFACT

Expanding Japanese Steampunk

IT'S IMPOSSIBLE TO DO A FEATURE ABOUT THE RISE OF **STEAMPUNK IN JAPAN** AND NOT DO AN INTERVIEW WITH JAPAN'S PREMIER STEAMPUNK BAND **STRANGE ARTIFACT**. ABOUT A YEAR AFTER WE LAST SPOKE WITH THEM, WE CAUGHT UP WITH **130JET** AND **MARY** TO TALK ABOUT THE EVOLUTION OF THE MOVEMENT IN THEIR HOME COUNTRY SINCE SPRING 2012, MUSIC, THEIR ACCESSORIES LABEL AND AIR KRAKENS.

If you got to let people listen to just one of your songs if they don't know the band yet, which one would it be and why?
Terpsichore is a mix of Rock and Flamenco and it's one of our favourite songs!

We spoke to you last year around the time of the release of your first album: *The Antikythera Mechanism*, what has changed for Strange Artifact since then?
We still consider it our mission to expand Steampunk within Japan, so in order to accomplish that we started our own clothing brand. We've been playing at *ARTiSM* events, setting up booths and working various underground and artist-friendly events such as *Design Festa* and *Creator's Market*. A lot of our work has gone into helping to build Japan's scene and laying the groundwork for that.

Are there any plans for a second album and if so when approximately can we expect it?
We can't reveal much now, but stay tuned for announcements!

With the release of The Antikythera Mechanism you did a big *indigogo* campaign to promote it and help get it funded, do you think that these things are very essential to help get the word about your work out there? Would you do it again for your next album?
It was a great way for us to get in direct contact with fans overseas and it was a very important opportunity. We'd certainly consider running another campaign in the future!

Which song is your favourite to perform live and why?
Qualia is our fans' favourite live song so we love to perform it.

Aside from Strange Artifact you also have your own accessories brand: *Poorman's Gold Label*, could you tell us a little about that?
The concept is that even by wearing small items such as accessories etc, you can become a "Steampunk". Our goal is that through our accessories we can introduce people in Japan to the Steampunk scene.

Did you study anything specific to learn leathercrafting or did you teach yourself?
We learned it through studying it on our own. The great thing about leathercraft is that you can generally figure out how it's made by looking at the item itself.

What inspired you to start making Steampunk accessories?
In general there aren't many Steampunk designers in Japan, and other than music we really like making things so it came naturally.

How would you say that the Steampunk scene in Japan has evolved in about a year's time?
GraphicSha became the first to publish a Steampunk mook (magazine + book) when they released *Steampunk Oriental Laboratory* volumes 1 and 2 last year. The Steampunk feature on *NHK*'s *Tokyo Kawaii TV* also brought lots of attention to the scene among the "ordinary" Japanese.

Steampunk fashion is often worn as a fusion style with other Japanese fashions such as Lolita or Mori-kei, are there any contemporary Japanese fashion styles you'd like to mix with Steampunk someday?
One of Steampunk's most important characteristics is that it can be adapted to just about any fashion style. But first we have to establish Steampunk itself as a popular style and then we can fuse it with others.

Which style of Steampunk fashion is your personal favourite?
We really love the style worn by the *League of STEAM*!

Last year you went to perform in the US, do you have any plans for performances outside of Japan this year?
Right now we're very busy making items for Poorman's Gold Label in addition to our musical activities, but of course we'll travel anywhere if we're invited.

You're often seen in the company of your own air kraken, can you tell us a little more about him?
At the *Steampunk Worlds Fair* we were interviewed by *Psyche Corporation* producer *Ramon* for his website, and he presented us with *Kraky* as a Steampunk goodwill ambassador. Kraky is very popular in Japan, so he's decided to stay here for the long term.

If air krakens were given half the chance, what do you think they'd get up to?
He'd conquer Japanese chocolate!

Being Belgian we're of course curious to know, what do you think of when you think of Belgium?
Belgium has an image of everyday life in a fantasy world. It's a very interesting country and we'd love to visit.

Any message for your European fans?
We're working hard in order to meet our European fans one day, so thank you for your support!

Strange Artifact official website: www.strangeartifact.jp

Interview by Hilde Heyvaert. Translation and photography by Dan Orlowitz.

Syntzyet
MORE THAN CRIMSON...

Energetic Visual-kei band **SYNK;YET** challenges their listeners to feel the emotions they build into their music with hard hitting guitar riffs and melodious vocals. Wanting to find out more about them, we spoke to them via email about the things that make up the band.

How did you come up with your band's name and what does it mean?
Shiori: We wanted a colour in our name, so we chose the Japanese word "synk" (pronounced shinku) which means crimson. As we do not want to be fixed to one genre in terms of our music and along with other connotations, we decided to pair it with "yet" and thus forming the name "Synk;yet".

What would you like to tell people about Synk;yet that don't know your band yet?
Liki: For people who haven't heard of us, we'd first like them to listen to our CD. I think it's a CD which embraces a wide range of emotions, and we think the listeners should be able to understand when they hear it. We'll be very happy if the listeners are able to feel something out of it, and thus develop an interest in Synk;yet.

What's your favourite song to play live and why?
Rino: I really like the song "Fake out" as it always heats up the live whenever we play it. This song is on the EP "Sacred Symphony" which will be released soon, so do buy it and check it out!

If you could choose one place to perform at, which would it be?
Shiori: I think all the members have the same dream: to hold a live at the same place where we watched our first concert, at the *Nippon Budokan*. Even though it might still be a long way to go, this is a goal we'd like to achieve someday.

How did you come up with your stage costumes?
Kouji: Each of us will come up with our ideas and bring it up for a discussion with our exclusive costume designer who will create the costume. Once that has been made, it will be further worked on and improved with each live until it is finally completed.

Fashion in general is very important within the Visual-Kei scene, would you be interested in developing your own fashion or accessories label in the future? If so, what kind of things would you design?
Rino: I have great interest in design, and if such an opportunity arises I would love to try my hands on accessories design. I'd like to be able to see the things I've designed come to life as an actually actual accessory.

What are you hoping to accomplish with the band in 2013?
Liki: Our activities mainly revolve around the heart of Tokyo, but this year, we hope to widen our activity areas beyond Tokyo, to include more regions in Japan.

Do you have any plans for a new CD or EP after your 2012 release Messiah?
Liki: We're releasing our second mini album *Sacred Symphony* on the 17th of April. We also have plans for more releases, including a single later this year.

What is most important to you when creating a new song?
Rino: First of all, I think a good melody is an absolute requirement for a good song. I will often destroy songs without a good melody during the demo phase. After that, extra care is taken to line up the songs in a way where it will be well-balanced with the songs that have been released so far.

What's the first thing that springs to mind when you think of Belgium?
Kouji: The first thing that comes to my mind is chocolate. Belgium is really famous for their chocolate.

Any messages for your European fans?
Liki: How do you do? I'm Synk;yet's vocalist, Liki. Although we are a relatively young band which has only been active for a year, please support us!
Rino: Please support us hereafter!
Shiori: There have been various dramas in this one year we have been active, but we have managed to come this far through trial and error each time. We will work more vigorous than ever, so please look forward to it.
Kouji: We have a variety of projects such as a tour in plan, so please look forward to Synk;yet's activities hereafter!

Official site: http://synkyet.com

Synk;yet is:
Vocals: Liki
Guitar: Rino
Bass: Shiori
Drums: Kouji

Interview by Hilde Heyvaert. Translation by Esther Huang and Kyde.
Photography by Akio Yokoyama.
Many thanks to Synk;yet and Kiwamu Kai.

On the afternoon of Saturday the 9th of February, just hours before the start of her **World Tour: 100% KPP**, BCM was one of the media crews lucky enough to be able to attend the **press conference**

Kyary Pamyu Pamyu was giving at the Vk.
Kyary started out by greeting the gathered media and introducing herself before telling everyone that it was her first European concert of the tour and that she would try to do her very best. After that, it was time for questions followed by posing for some photos for the press, where the ever friendly Kyary put her modelling experience to good use.

Japan Addiction: Welcome to Belgium! How do you feel, only a few hours before the start of the tour? Is this like a dream come true for you?
Kyary Pamyu Pamyu: It is indeed like a dream come true. Especially since I debuted as a singer only two years ago. So yes, being able to come to Belgium and perform here is a little like a dream.

Hotensai: How does it feel to perform worldwide seeing you have only been performing in Japan for a short time?
Whilst it is true that I am still at the start of my career, my videos on YouTube are very well received and viewed a lot by people both in and outside of Japan. I also get plenty of comments, showing me that there are many from outside of Japan that are interested in my music, which is very flattering.

Belgotaku: You're 20 years old now, what do you wish for most in the world? And what do you like most in your life right now? Singing, modelling, being part of broadcasts like *Harajuku Kawaii*?
Performing live does make me happiest. But aside from that I love being able to mi fashion with music. Modelling and everything else is still a significant part of my job as an artist.

BCM: you're very well known as a fashionista as well as a model. In Belgium we have several world famous fashion designers, is there one you would like to collaborate with one day?
I did hear that Belgium is also a country known for fashion but I have to admit that I don't really know any Belgian designers. So I'll start learning about them from today onwards.

Japan Addiction: When we interviewed you before (redaction: at Japan Expo, the interview is still online on their site) you mentioned your main objective was to make your concert in Budokan a great success, do you feel you accomplished that goal?
Absolutely! Performing in Budokan was a dream come true. I got to have wings and fly over the audience. Being able to do that made me incredibly happy and it was an absolute dream come true.

Hotensai: Did you know you appeared in an issue of the French ELLE magazine? What do you think about things like that?
In Japan I often read ELLE Japan. I didn't know I was going to be in the French ELLE so I was very surprised when people showed me the page. I was very surprised but also very happy about it *smiles*.

Belgotaku: which are your greatest inspirations as *Harajuku Girl* for your outfits?
When I was in high school I heard *Gwen Stefani*'s song "*Harajuku Girl*", which greatly inspired me. It was a kind of shocking to me that an international star of her calibre would sing about Harajuku and Harajuku girls. It made me determined to become Harajuku Girl and that's how I did become that.

BCM: You are also Kawaii Harajuku Ambassador, do you feel like it is your duty to promote J-fashion in Europe as part of your world tour?
Absolutely! Kyary Pamyu Pamyu was born thanks to Harajuku. So it is a mission of mine to promote Harajuku so the entire world may know about it. It's also a way of honouring Harajuku. It's an area full of surprises that will amaze and cute, very stylish girls. So yes, I definitely want to promote it *smiles*.

Japan Addiction: Could you tell us a little more about the *Kyary Pamyu Pamuseum* which will be opened in March at Roppongi Hills?
It's an exhibit ofall the costumes up to now that I have created together with the fashion stylist I've always worked with. There's a lot emotional attachement from me to these pieces for me as I was really involved in their initial design and then creation. It would make me really happy if my Belgian fans could be able to come see it in Roppongi Hills, it's going to be epic *smiles*!

Hotensai: From fashion to music to presenting Japan In Motion. Is there anything you don't can't do?
Laughs Maybe I can do anything *smiles*. But what I really want to do is being able to show the world the things I've created.

BCM: if you could collaborate with any designer in the world, who is still alive this day, to create a stage costume, who would it be and what would the costume look like?
I don't actually know any designers so I couldn't say who I'd like to work with and what I'd design with them. But I absolutely love working with my own stylist. Making dream outfits come true is what matters most to me.

Hotensai: In France and Belgium you were discovered via your music videos. Which is your own personal favourite and why?
PON PON PON because it's because of the PV of that song that people outside of Japan have discovered my music. Undoubtedly I wouldn't be here in Belgium today to kick off my world tour and global career if hadn't been for that music video. It really has changed my life.

Japan Addiction: you have worked with the famous photographer *Ninagawa Mika* for the *Ninagawa Tokyo Map* app project, could you tell us a little more about that?
It's a project for foreigners that visit Japan for the first time. It's a type of guide to show things: where to go, what to do, that sort of thing. We tried to do something orginal for every area covered by the app. For example in *Asakusa* we tried to transform my hair into *dango*, which is a type of Japanese cake *smiles*. At Harajuku my hair became pancakes, it's all that kind of thing *smiles*! We had a lot of fun shooting these images. So if you're visiting Japan for the first time make sure to use this app to discover Japan!

BCM: You're in Belgium right now, but what exactly do you know about the country?
Laughs in Japan Belgium is very well known for its chocolate. Soon it is St-Valentine's Day on which girls give chocolates to boys in Japan. So I would like to go out and buy lots of chocolates to hand out to them *grins*.

Hotensai: Which is the next project we can expect from you?
My new single "*Ninja Ri Ban Ban*" will be released in March (redaction: release date for the single is March 20 and it will be released in both a special and regular edition). As the title suggests it's about ninjas and there are clear Japanese influences in both the choreography and costumes. I'll acperform this song tonight as part of the tour so you'll be able to hear it then.

Belgotaku: do you have a message for your Belgian fans?
Today is the first night of my world tour. I'm very impatiently looking forward to meet the Belgian audience. It's going to be a concert in which I'll wear several of my extravagant costumes and I have my dancers with me who are quite entertaining. I hope you'll all have a great time at my show *smiles*!

Transcription by Hilde Heyvaert. Photography by Babs Barning and Hilde Heyvaert.
Many thanks to Kyary Pamyu Pamyu, her translator, Sarah Marcadé and Soundlicious.

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CUPCAKE FOCUS:
Lora

IT IS SIMPLY IMPOSSIBLE TO HAVE AN EDITION OF BCM OF WHICH THE FASHION IS DEDICATED TO STEAMPUNK AND THE SPIRIT OF ADVENTURE AND NOT TURN OUR CUPCAKE FOCUS ON LORA.
SO HERE WE GO, TO INFINITY AND BEYOND (YOU KINDDA HAD TO BE THERE TO GET THAT ONE)!

How would you say your Lolita style has evolved since you started wearing the fashion?
First of all: I've improved a lot. I didn't have much experience with things like make-up or coordinating outfits before I got interested in J-fashion. Besides that, I've become less afraid to try out different things and to experiment.

If you were to design your own Lolita print, how would it look?
I think you could make some killer prints with old engravings, prints inspired by medieval representations of fantasy animals, or prints using illustrations of old anatomy or botany books.

You're a Musicology student and play the piano, what would your ultimate music inspired outfit look like?
I love music-themed items. *Innocent World*'s recent violin JSK comes close to my ideal dress, but it needs more technical details for it to suite my taste. I'd love to see a print with sheet music too someday. I don't mean random notes with cute things in between, but actual sheet music. For example, one with Gregorian chants on it, or part of a symphony combined with a border print with busts of the composer. Or, if the music piece is programmatic, it could have a border print showing scenes of the programme the music is conveying. You could do some really creative things with the *Symphonie Fantastique* by *Berlioz*, for example, if you're going that way.

Which other J-fashion styles would you like to try out some day?
I love how *Dolly-kei* looks, but I don't think I can pull it off yet. I'm experimenting a bit with *Mori-kei* too, I love the look and how comfortable it is to wear.

What's your favourite Lolita item that you currently own?
Even though I've gotten my hands on a couple of dream items, both brand and off-brand, my favourite item still is my first dress: the *Bodyline Melody Doll* print in white. It might seem silly to like a replica that much, but there's a lot of good memories attached to that dress.

Do you have a dream item and print that you hope to own one day?
Mary-Magdalene's *Saint-Claire* one-piece in either burgundy or black.

If you could change one thing about Lolita, what would it be?
If I were to change one thing, then it would be to take away people's fear to experiment and to be mocked for it. When I browse Daily_Lolita (redaction: the livejournal community), there aren't that many outfits that really stick out in my opinion. I think that's a shame. Of course, it always feels nice to look like a brand stock picture, and there already are several people out there who do amazing things with their wardrobes. It's just that a little more diversity (and a more flexible attitude towards diversity) wouldn't hurt.

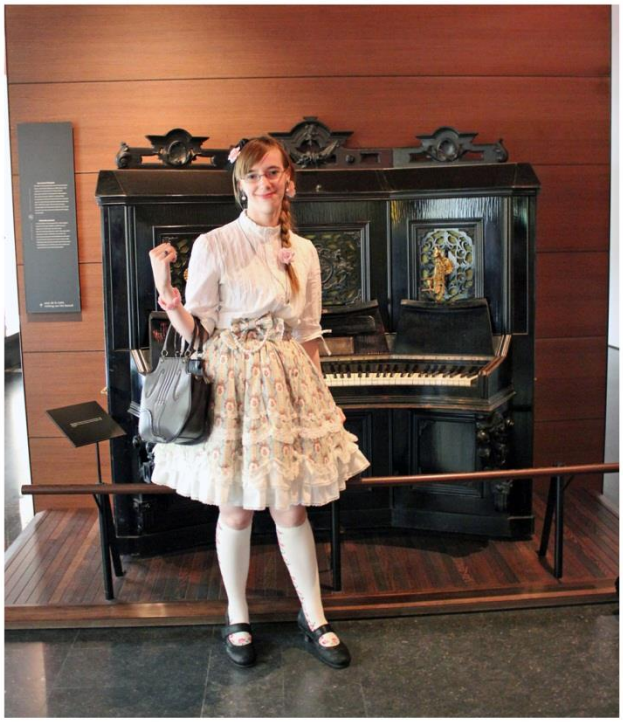
What's the best thing about your own Lolita community?
The freedom and the creativity. I love how everyone is welcome and free to do their own things. It's a big difference from the image of a standard community you get when browsing the internet.

Interview and photography by Hilde Heyvaert.

in a nutshell

Name: Lora
Forum nick: Rebecca
Age: 21
Styles: a mix-and-match of different styles, though mainly classic
Favourite brands: Métamorphose, Mary-Magdalene

Wearing Lolita fashion since: 2009



STEAMPUNK LOLITA EXTRAORDINAIRE:

Clara Lina Wirz aka AyraLeona de Loryva

As one of the best known Steampunk Lolitas out there and very active in Steampunk and J-fashion scenes, creating coordinates clearly displaying her own voice with their original touches we spoke to her about the things she's so passionate about.

You're one of the best known Steampunk Lolitas out there, but which style were you into first? Steampunk or Lolita? And what inspired you to merge the both of them into fashion?
I heard about Lolita the first time in 2008 when I was into reading Mangas a lot, that was also the time I wore the first ita-tastic outfit, which was gladly shortly followed after in 2009 by the first "real" Lolita coordinate. The first time I wore Steampunk was at the *Elf Fantasy Fair Arcen* in 2010. I had discovered it via Lolita because there was one girl (not sure who she was) who posted an outfit on *daily_lolita (redaction: the Livejournal community)* and called it Steampunk. I thought it looked great and wanted to try it myself. My first outfit also contained one of my Lolita blouses, so there wasn't even the question of NOT to mixboth styles. I think that works pretty well, because both styles take inspiration from the Victorian age.

Which other Lolita and J-fashion styles do you wear and which ones would you still like to try out in the future?
I really like *Classic Lolita* and *Country Lolita* as substyles, as well as *Ero Lolita*. Pirate is also something I like to wear, especially because it can be mixed so easily with Steampunk, just saying Airship Pirate. In the future I want to mix more *Mori kei* and *Dolly kei* in my coordinates, because I really like all the details and layering and I think both styles fit Lolita as well as Steampunk.

If you were to design your own Steampunk Lolita print, how would it look?
If it should be something cuter I would want some air krakens, or if it should be more classical I'd like to have some cool old clocks and pocket watches.

What attracts you the most in Steampunk and Lolita?
I really like the girly side of wearing petticoats and dresses. I really was a tomboy when I was younger, had a pink phase afterwards, but was never really "girly". Lolita is so elegant and feminine. When I want to be more "sexy" I wear Steampunk because I think there are only few things that make a woman a woman better than a good corset. What I also like about Steampunk is that there aren't so many rules as in Lolita fashion. Oddly enough I like the rules or "guidelines" as they are called in Lolita nevertheless, because you can clearly see, what is Lolita and what is not. Steampunk is more "If you call it Steampunk and can say why you call it that way than it IS Steampunk", so you are very free in creating your outfit. You also often imagine a story to go with the outfit and I enjoy that a lot!

In your opinion, what is the best and the worst of both the Steampunk and the Lolita scenes?
The best thing about Steampunk is that it's so versatile. There are so many things related to Steampunk such as art, books, computer design, games and clothes of course. But here also lies the thing that enerve me most about the scene: there are some guys, especially at events that wouldn't let people without fitting clothes in. I mean: you don't have to be into the fashion to be Steampunk, but it seems to me a lot of people only see the Fashion but not the rest. The best thing about Lolita is that I really found a lot of friends all over the continent through the fashion. It's great that there are always some girls and guys throwing together a quick meet-up etc... I really think the Steampunk community lacks something international like EGL. The worst thing about Lolita is the ever ongoing debate about brand and off-brand. I really can't hear it anymore. If you like brand more than off brand fine, but don't tell others who don't or can't afford brand, that they are not Lolita! Because I've seen a lot of off brand and self-made outfits that were way better than some brand coordinates.

You're also part of the team of German Steampunk forum "*The Clockworker*", could you tell us a little more about that?
Well, "The Clockworker" is one of the biggest German Steampunk online magazines. The forum belonging to The Clockworker is the "*Rauchersalon*" where you can chat and discuss with other Steampunks from all over Germany, Austria and Switzerland (and everywhere else, where you speak German).

You often attend big events in Steampunk, which event are you looking forward the most in 2013?
I'm really looking forward to the next time we can set up our Steampunk Expeditions Camp with the *Steampunk Expeditionsgesellschaft* (www.steampunk-expeditionen.de) which will be at the *Aethercircus* in Stade (www.aethercircus.de).

If you could organise your own Steampunk event, which 5 artists would you invite to be part of it for sure?
That's difficult. Since Steampunk has so many ways to be creative there are a lot of artists I really like and quite a few I know personally. To narrow it down to five is not that easy to do. I would like to have *Brian Kesinger* as exhibition artist, *Coppelius* as music act, *Miss Gia LaFae* as burlesque dancer, *Miss Lola Traum* as Tribal Fusion dancer and the guys of the *Steampunk Objective* as well as the Steampunk Expeditionsgesellschaft to give the right atmosphere.

You're known online under the name *AyraLeona de Loryva*, what's the story behind that?
Well when I was about 12 years old I read *Eragon* and there was a girl called *Arya* but I always read Ayra plus there was a town called *Dras Leona*. That's where I got the name from, which was also the first name I ever used at the Internet and I still like it. I know it's a bit difficult to remember and most of the time people pronounce it different from what I imagine it being pronounced (which would be A-eera) but it somehow belongs to me like my real name because I have it since such a long time.

Any shout-outs?
Whenever you wear Steampunk or Lolita: be creative! Find your own style and don't let anybody tell you that what you wear is against the rules or not Steampunk/Lolita at all. You might have different definitions of styles, but as long as you like what you wear you don't need to label it as Steampunk/Lolita for somebody else!

Clara's blog: http://rufflesandsteam.blogspot.com

Interview by Hilde Heyvaert.
Photography by Wilfried Chruscz, Hilde Heyvaert, Schattenspielerin and provided by Clara.

WANTED!
Albert the Air Kraken
Have you seen this air kraken?
Contact AyraLeona de Loryva at AyraLeona@gmx.de
REWARD: homemade cookies.

FAVOURED FILMOGRAPHY

In this section of members of the Belgian Cupcakes take the time to talk about their personal favourites of Japanese cinema and television.

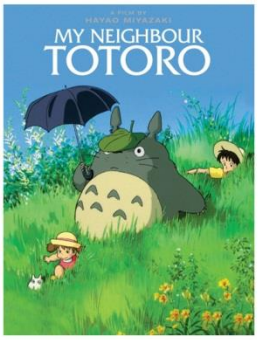
Reviews by Hilde Heyvaert, Ish and Valerie Vliegen

The Borrower Arrietty
(借りぐらしのアリエッティ - Kari-gurashi no Arietti)
Country of origin: Japan
Director: Hiromasa Yonebayashi
Year of release: 2010

~Do not be seen by humans. That's been the law of children of the underfloor.~
Ghibli shows us their take on the story of the *Borrowers*, based on the film and the book *The Borrowers*. *Arrietty* is the 14 year old daughter of the *Clock family*, a family of borrowers. They are four-inch tall people who live in the house of humans, borrowing items to maintain their own life. In the house where the Clocks reside, lives a sick boy named *Sho* with his aunt and her housekeeper. Sho has nothing to do but lying in bed, resting. One night, Arrietty can finally go on her first trip of borrowing together with her dad. Then everything changes for the Clocks as Arrietty breaks their biggest rule. Being discovered by a human, means they have to leave… It takes a while before the story really starts but it doesn't bother because you get to know the world and their surroundings. Nevertheless feels this as a fast paced movie and the 94 min. will be over in no time. Please make sure to listen to the wonderful background music which reminds of an idyllic folk-vibe. It's a movie that's more centered towards children. But it helps to keep the movie simple and clean. Arrietty isn't a masterpiece like *Spirited Away* but if you're in for a good animated movie, watch Arrietty.

Kiki's Delivery Service
(魔女の宅急便 - Majo no Takkyūbin)
Country of origin: Japan
Director: Hayao Miyazaki
Year of release: 1989

When witches reach the age of 13, they go off on their own for a year to find out what they're good at. *Kiki* is no different. Her mother, also a witch, is the skilled herbalist of their village and regrets not having trained her daughter in her own craft. Nevertheless, Kiki sets off for the port city Koriko with enthusiasm and her talking black cat *Jiji* in tow.
After several adventures Kiki decides that her best skill is flying her broom, even though she still needs some extra practice, and goes to work for the local bakery as their delivery service. Not wanting to give away more of the plot, Kiki meets a lot of colourful characters and through the movie, learns more about herself and her powers.
In true Studio Ghibli tradition this is a cute movie, with endearing characters and a lot of bittersweet tinges. It has a wonderful combo of drama, humour and personal development, making it one of the great classic animated movies of the 1980s, and despite of it being over 20 years old, it is still awesome to watch today.

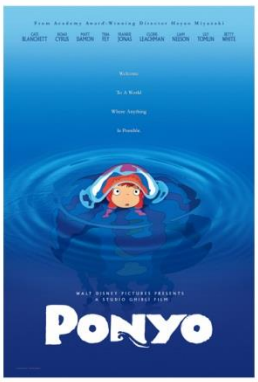


My Neighbour Totoro
(となりのトトロ - Tonari no Totoro)
Country of origin: Japan
Director: Hayao Miyazaki
Year of release: 1988

If there is one film everyone knows from Ghibli, it's this one! My Neighbor Totoro is a magical family film, for and about families. The story opens with the small family, consisting of a father and 2 young sisters, moving into a new house. Their mother is recuperating from an illness and has been transferred to a hospital into this district. When *Satsuki* and her younger sister *Mei* explore the house, they discover that the house is haunted by little black 'dustbunnies'. The friendly neighbor tells them not to worry as those dustbunnies will move when they hear laughter in the house. The theme of the movie is set. When they go on a stroll in the neighborhood, the two sisters make friends with some forest spirits living in the nearby vast forest. This is the beginning of their little fantastical adventure. My neighbor Totoro was the third movie of Studio Ghibli and has spread the way for later Ghibli classics like *Princess Mononoke*, *Spirited Away* and *Howl's Moving Castle*.
If you want action, this film isn't for you.but it is a sincere film. No villains, no evil adults, no scary monsters. It's a pure, soft and approachable film about simple, peaceful emotions and characters. The two young girls are very realistically portrayed. Not in their appearance but in their behavior and emotions. Mei is a realistic little four year old with her clumsy determination and her giggles, copying her big sisters moves in every way.
The background views are what we expect and always get from Studio Ghibli, just beautiful, with a great eye for every little detail. I can say a lot about the music but that would disown its purpose. Just remember to listen while watching the film play. From the first moment the opening song begins, it will get stuck in your head for a long time.
My neighbor Totoro may not be the best Ghibli film but it is one of the greatest. You will finish this movie with a big smile on your face. If you liked this one, don't forget to check out the short sequel, Mei and the Kittenbus as well!

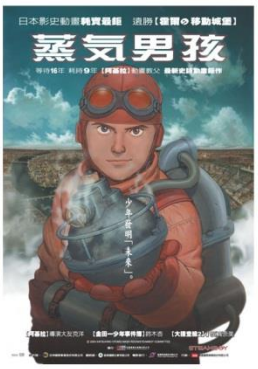
Mei and the Kittenbus
(めいとこねこバス - Mei to Konekobasu)
Country of origin: Japan
Director: Hayao Miyazaki
Year of creation: 2002

The 13 minute short film sequel to *My Neighbor Totoro* is regularly shown in *The Ghibli Museum* and notoriously hard to find online (there's rip circulating tumblr at the moment, but there is no telling for how long). In this all new adventure we find *Mei* out and about on a windy afternoon where she encounters and quickly befriends *Kittenbus*, the offspring of *Catbus* from the first movie.
Of course a *Totoro* film wouldn't be a Totoro film without night time adventures and so Mei sets off in Kittenbus to roam about and eventually getting reunited with an old acquaintance and new friends.
It's a right shame that this short isn't properly available, as it not only holds all the charm that made My Neighbor Totoro a true animation classic, but also introduces new characters that the viewer will surely come to love.



Ponyo
(崖の上のポニョ - Gake no Ue no Ponyo)
Country of origin: Japan
Director: Hayao Miyazaki
Year of release: 2008

The story opens with a look into the wonders of the ocean. A little fishlike creature grabs a jellyfish and slowly sets off to the surface. It gets stuck in a glass jar but *Sosuke*, a five year old boy living near the ocean rescues her. He promises to take care of her from now on and gives her a name: *Ponyo*. It turns out Ponyo is a magical creature who ran away from home to discover the human world. After making friends with Sosuke, she decides she wants to become human too! This creates an imbalance to the world. From there on the adventure fully starts.
For some the theme of this film might sound a lot like *Disney's The Little Mermaid*. This is because *Hayao Miyazaki* used the same inspiration, being *Hans Christian Andersens'* fairy tale. While The Little Mermaid is your typical lovely Disney film, Studio Ghiblis version has a deeper feeling to it. You can feel the film is aimed at a younger public, rather than with other classics like *Princess Mononoke*, but that doesn't mean this experience is any less entertaining for adults. Ponyo'is a magical enchanted film, telling us a simple yet beautiful story. Miyazaki defined his style and applies it wonderfully to Ponyo by getting back to the basics: characters and the story-telling. Ponyo herself is a marvelous being, outshining the other characters with her strong will and adorable innocence. The moments Ponyo spends by Sosukes side, in both good and hard times, are endearing to watch. Miyazaki has given the story a lighter touch which is still able to catch the hearts of the viewers.
After seeing the trailer I personally expected Ponyo to be nothing more than a children story. I had been fooled. Its overall beauty and charm really pulls the viewer into the story, providing you a 101 minute adventure, wishing for Ponyo to prevail, no matter what the odds are.
As a side note: While I normally watch every Japanese film in the original language, I decided to give the English dub, handled by Disney, also a chance. While not only changing things when translating they also changed a part of the theme song from a very sincere children song to one with a rocky remix part. Now some could say this is to make it more appealing to Western children. It doesn't add anything to the song, for most it subtracts childlike innocence of it and the film.



Steamboy
(スチームボーイ - Suchīmubōi)
Country of origin: Japan
Director: Katsuhiro Otomo
Year of release: 2004

So it's not a Ghibli movie, but when talking about Steampunk you can't miss out on *Steamboy*. Well you can because it's absolutely rubbish but considering the theme it should be featured in this edition regardless. From *Otomo* you'd expect something halfway decent, considering he did come up with *Akira*, spend 10 years and ridiculous amounts of cash on this project.
In reality this movie is a steampunk cliché with a filter thin plot. Alternative timeline Victorian England, all manner of steam powered contraptions, you name it: you got it. Add some villains, a *Darth Vader* moment and assorted plots and ploys and you get this particular animated debacle.
The only good thing is that it came out at the height of the rise of Steampunk in the US, allowing it to jump the bandwagon and enjoying a wide spread release, which in turn helped the subculture become better known amongst the general public. If you just want to look at some prettily drawn inventions, give this a go. If you expect a proper story on top of things: go watch something else, there's more content to *Totoro* and that really is saying more than enough. Also: when people tell you that this is THE steampunk anime, it's because this one is one of the few and probably the only one they've ever seen, it's not because it's actually any good.

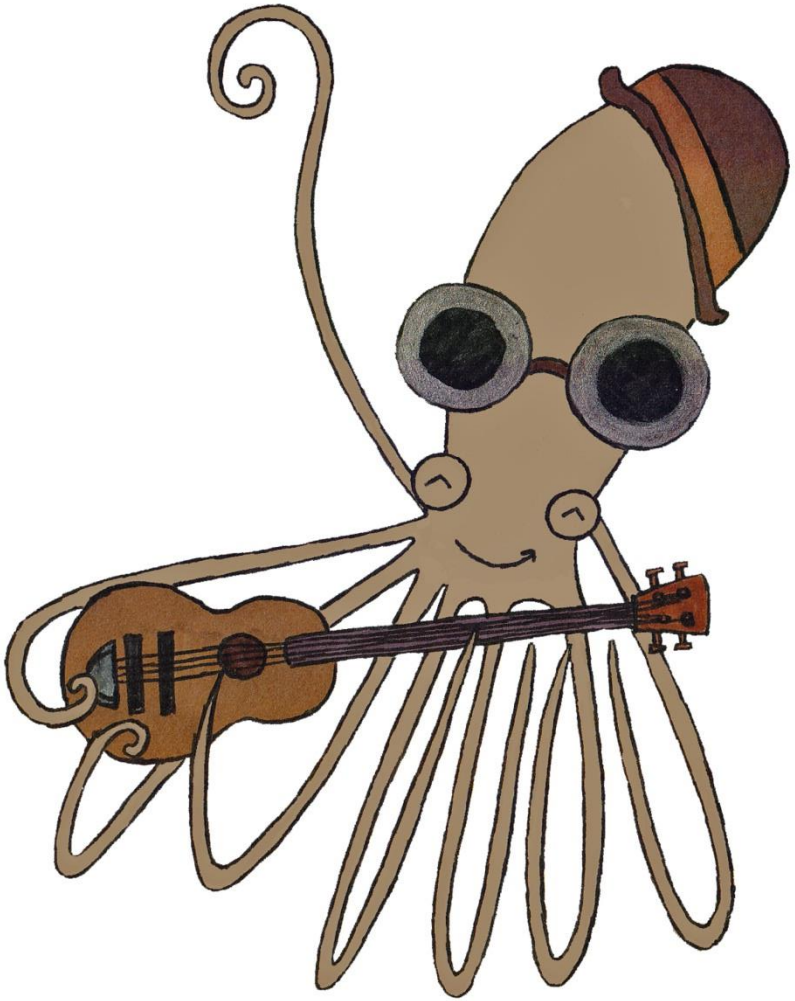
Happy St-Patrick's Day!

Artwork by Annso Vermeylen ©

March 17,

Sir Kraken Day!

Watch the Skies!



OUTFIT SNAP

Want to be in the next BCM's Snap page? Send a photo of yourself wearing J-fashion, any kind will do, to hilde.heyvaert@gmail.com and you may very well see yourself featured in the next edition!

Natalia Le Fay

KYARY PAMYU PAMYU

SNAP!

All dates and information may be subject to change, none of this is within our control.

MARCH

FACT tour finale
Supported by AREA 11 and The Social Club
Date: 1
Venue: The Pipeline
City: London
Country: UK
www.wegottickets.com/event/206350

AMARANYX on tour
1: Marseilles, France
2: Cologne, Germany
3: Hamburg, Germany

Irasshai 3
Date: 2
What: Japanese movie event
Venue: CC Rix Deurne
City: Deurne
Country: Belgium
www.nipponzasshi.be

Orochi EU Tour
8: Made in Asia, Brussels, Belgium
9: Made in Asia, Brussels, Belgium
10: MTC, Cologne, Germany
13: Hot Dog's bar, Moscou, Russia
14: MozArt Club, Ivanovo, Russia
15: Bar Live 301, Roubaix, France
16: 330 Live, La Haye, The Netherlands
17: Japan Event, Clermont-Ferrand, France
24: Matrix, Prague, Czech Republic
28: Bochka Art-Pub, Kiev, Ukraine
29: Jara Club, Kharkov, Ukraine
30: Rock Box, Luxemburg, Luxemburg
31: Polymanga, Montreux, Switzerland
www.ramen-events.com

Made in Asia 5
Date: 8-10
Venue: Brussels Expo – Palais 5
City: Brussels
Country: Belgium
www.madeinasia.be

iillion (Yojiro Noda of RADWIMPS' solo project)
Date: 16
Venue: Shepherd's Bush Empire
City: London
Country: UK

Birmingham MCM Expo
Date: 16 – 17
Venue: The NEC
City: Birmingham
Country: UK
Tickets & info:
www.birminghamcomiccon.com

APRIL

OROCHI on Tour
Date: 1
Venue: Garage Deluxe
City: Munich
Country: Germany
www.ramen-events.com

Elf Fantasy Fair Haarzuilens
Date: 20 & 21
What: Fantasy Fair
Venue: Castle grounds
City: Haarzuilens
Country: The Netherlands
http://haarzuilens.elffantasyfair.com

Antwerp Convention
Date: 28
What: Sci-fi, fantasy and horror convention
Venue: Antwerp Expo
City: Antwerp
Country: Belgium
www.antwerpconvention.be/2013

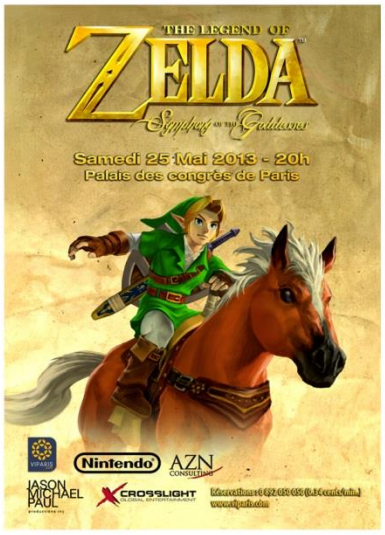
Crossfaith on tour
29: Academy 2, Manchester, UK
30: Newcastle University, Newcastle, UK

MAY

Crossfaith on tour
1: Ironworks, Iverness, UK
2: ABC, Glasgow, Scotland
3: Sugamill, Stoke, UK
4: Pyramids Centre, Portsmouth, UK
5: Solus, Cardiff, Wales
6: Wulfrun, Wolverhampton, UK
7: Koko, London, UK
8: Underworld, London, UK

Calmando Qual on tour
17: Bar Live 301, Roubaix, France
18: Werkstatt, Cologne, Germany
19: Spiegelbar, Utrecht, The Netherlands
www.ramen-events.com

The Legend of Zelda, Symphony of the Goddess
25: Palais des Congrès, Paris, France (www.viparis.com)
28: Tempodrom, Berlin, Germany (www.tempodrom.de)



ANTWERP #3
CONVENTION
SUNDAY APRIL 28th 2013
One day of
SCI-FI
FANTASY
&
HORROR
6000 m² of
books
manga
comics
games
toys
cosplay
movies
and much more
ALL NEW
GAMING ROOMS!
SPECIAL GUESTS!
LASERSHOOTING!
DESIGN: WWW.KUSTOM.BE
10h00 - 18h00
ANTWERP EXPO
JAN VAN RIJSWIJCKLAAN 191
2020 ANTWERPEN • BELGIUM
More info: antwerpconvention.be
www.facebook.com/antwerp.convention

SUBMISSION RULES

1. Commitment.

When you agree to do something for the magazine, please commit and actually DO it. There's nothing as annoying as people that agree to do something and then don't. Especially right before deadline.
Yes people can become ill and life may get in the middle, but the deadline is announced well beforehand and there's really no need to wait 'till the very last moment to submit an article. Generally there is a lot of time for people to submit their pieces. I edit something as soon as I get a piece in, just to make sure that I can get everything done in time and health and life can only provide minimal disturbance. So you're actually doing me a favour by submitting as soon as possible/before deadline.

If someone doesn't submit to an edition without a valid reason or explanation, I reserve the right to set an earlier deadline for the person that hasn't submitted before whilst they committed, to make sure that we get the article in the next magazine they wish to cooperate on. I'm not doing this to hurt feelings or step on toes, but I don't want to give people the opportunity to hijack the magazine (with or without malicious intent). That sounds harsh, I agree, but in my personal experience some people systematically volunteer and never deliver, thus excluding others from the opportunity to submit and keeping the magazine from getting said piece in. It's exactly that I'm trying to avoid by putting rules like these in place.

Being chief editor isn't just all the fun and good times, it is a lot of hard work and sometimes I will have to make harsh decisions and this is one of them. I'm sorry if this upsets someone, that's not my intention, I'm trying to do right by the magazine and especially the people that genuinely want to contribute and our readers.

2. Deadlines

Stick to the deadline. They are announced well in time. You can not only find it right here, but also on the very last page of the magazine. It's easy to find the deadline when you forget when it is.
The deadline for issue 12 is **April 24th**.
Submissions not in my inbox when I turn on my computer the morning of April 25th the will not appear in the magazine. Plain and simple as that. Respect the deadline people!

The reason behind this is simple: not only does everyone have ample time to meet the deadline; from experience I know that extending it means that the magazine is likely never to happen.
Also: editing takes a lot of work, so if I want to release in a timely manner after the deadline I can't wait for articles 'till Hell freezes over.

3. Submitting

All entries for the magazine must be submitted by email on hilde.heyvaert@gmail.com
That is also the address where you can reach me with questions, remarks etc etc etc.
If you have an idea for the next edition, don't hesitate to let me know!

When you submit artwork or photos, they must be at least 2000 pixels and jpg files.
(e.g. a photo of 1333 x 2000 or 1500 x 2000 works fine, everything larger too, everything smaller may become problematic at final edit). Files that are too small are no use to me so please take that into account.
Also, be mindful of quality, I cannot stress this enough!
ONLY submit pieces you have the right to submit. If someone complains about copyright infringement over a piece you've submitted I will send these people to you. This is YOUR responsibility and you will be held accountable in an infringement case.

As far as the **spelling** is concerned, we do NOT allow text speech, texts written like you speak or things filled with purposefully bad spelling. Everyone makes mistakes and that's not an issue, hopefully those mistakes will be caught during the proofreading (not everything gets caught though; we're all only human after all).
That aside, everyone can operate a spell check I'm sure, please do that before submitting an article. It gets rid of the more obvious mistakes and makes life easier for proof readers and editor alike. It's just a matter of common courtesy.

About **photography and art**: I am aware that not everyone is equally talented. It is in no way so that one needs to have some kind of art degree to be allowed to submit to the magazine. We may not expect a degree, but we do, however, expect a certain quality. It doesn't matter that you don't have professional materials, just do your very best to submit things that are presentable.

NEXT EDITION

Our next edition will be BCM # 12,
spanning the months
May and June 2013.

Fashion

Style Spotlight: Dolly-kei
Dolly-kei fashion feature
We are still looking for photo submission for this feature. So if you have good Dolly-kei photos, please don't hesitate to send them in!

Interview with Pixie Bunny

J-Music Corner

CD reviews
Concert reviews
Interviews with
Misaruka
OROCHI
U-re:x

Lifestyle

Event reviews
Belgian Cupcakes Lolita fashion meets:
February, March & April
Made in Asia
A Belgian's Adventure in Japan
And much, much more!

The Outfit Snap is back, so if you want to be featured
send in a photo of yourself wearing J-fashion (any style allowed)
and you may very well see yourself in the next Snap!

And more...

Greeting card with art by Annso
Exclusive art by Selina Davison!
Favoured Cinematography.

STEAMPUNK